

## The Personality of the Main Character in the Novel *Tujuh Hari untuk Keshia* by Ingrid Sonya: A Literary Psychology Study

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**Abstract:** This study aims to analyze the personality of the main character in the novel *Tujuh Hari untuk Keshia* by Ingrid Sonya through a literary psychology approach, particularly using Carl Gustav Jung's theory. This research employs a qualitative descriptive method with a library research design, where data are collected through reading, note-taking, and analyzing relevant textual evidence from the novel. The analysis begins with a structural approach to examine intrinsic elements such as theme, characters and characterization, setting, and plot, which are then used to identify the conflicts within the story. These conflicts serve as the basis for further psychological analysis of the main character's personality. The findings reveal that the main character, Keshia, experiences complex psychological conflicts influenced by her family background, experiences of bullying, and emotional struggles. Her personality reflects aspects of Jungian concepts, including ego, complex, and archetype, which are shaped through her interactions and life experiences. The study also shows that the development of conflicts significantly contributes to the transformation of the character's personality, highlighting resilience, emotional growth, and the search for happiness. Therefore, this research emphasizes the importance of understanding literary characters through psychological perspectives to reflect real-life mental and emotional conditions in society.

**Keywords:** Literary psychology, personality, Carl Gustav Jung, conflict, novel

### I. INTRODUCTION

The wide variety of interactions that occur in society has led to various impacts, one of which can be seen in the increasing number of people suffering from mental disorders each year. Unfortunately, this issue is still often underestimated in Indonesia. Based on the latest data from the 2018 Basic Health Research (Riskesdas), more than 19 million people aged over 15 experience emotional mental disorders, and more than 12 million people aged over 15 suffer from depression. In addition, based on the Sample Registration System conducted by the Health Research and Development Agency (Badan Litbangkes) in 2016, there are approximately 1,800 suicide cases per year, or about 5 cases per day, with 47.7% of victims aged between 10–39 years, representing adolescents and the productive age group (ROKOM Ministry of Health, 2024).

In general, every interaction within society produces norms that are unintentionally formed among its members. These norms ultimately influence how conflicts are resolved within a particular social group (Seto, Warda, & Puspita, 2016, p. 120). Therefore, the study of personality examines how individuals become themselves, shaped by their experiences and uniqueness within society, and thus cannot be separated from psychological theory in general (Albertine, 2010, p. 7). Literary psychology involves the application of psychological theories to literary works in order to understand characters, motivations, and interactions between figures. Thus, this approach is highly appropriate when analysing the personality of the main character in the novel *Tujuh Hari untuk Keshia* by Ingrid Sonya.

The storyline of *Tujuh Hari untuk Keshia* by Ingrid Sonya presents a range of emotions experienced by the main character along with the conflicts she faces. This study focuses on the

personality shaped by deep psychological conflicts resulting from bullying and the main character's family background. These aspects are then related to her ongoing struggle to achieve the happiness she desires.

The relevance of this study to literary psychology lies in understanding the personality and behavior of Keshia as the main character, who grows up without a father figure and is suddenly required to live with her father. This significant change is analysed through the lens of literary psychology to explore personality development and to understand how life experiences contribute to shaping an individual's personality.

## II. LITERATURE REVIEW

### A. Overview of the Novel

The novel *Tujuh Hari untuk Keshia* by Ingrid Sonya was first published in 2019. Ingrid Sonya is a novelist born in 1997. Most of her works were initially written on a reading platform called Wattpad. In 2021, she attended the annual event organized by Gramedia Pustaka Utama, namely the *Pesta Literasi Indonesia* talk show, representing contemporary writers. She also became a speaker at the same event in a session titled *A Bowl of Love for a Wounded Soul*.

The strength of this novel lies in its realistically portrayed characters. In addition, it conveys an important moral message about valuing time with loved ones. The character of Keshia is particularly inspiring, as she is depicted as an independent and strong young woman at the age of 16. The plot is engaging due to the inclusion of well-balanced supernatural elements. The conflicts in the novel are not limited to Keshia, but also involve other characters such as River and Sadewa, whose life struggles are also explored. Ingrid Sonya has published seven novels, one of which is *Tujuh Hari untuk Keshia*, the focus of this study. The storyline contains numerous plot twists and unexpected events, which evoke strong emotional responses from readers.

In this analysis, the study focuses on the emotions and behaviors of the characters to enhance understanding of the main character's personality, which distinguishes this approach from others. There are many psychological theories, including those of Freud, Abraham Maslow, David Krech, and Carl Gustav Jung; however, this study specifically applies Carl Gustav Jung's psychoanalytic theory.

Jung's theory addresses consciousness and the unconscious, as well as the regulation of personal drives. This theory is relevant to analyzing the personality portrayed by the main character in the novel. Although *Tujuh Hari untuk Keshia* has been examined in previous studies, this research aims to provide a deeper analysis through a literary psychology approach. One related study is titled *The Characterization of Jonathan Noel in the Novel Die Taube by Patrick Süskind: A Jungian Personality Analysis*, written by Akfiningrum (2013). Both studies share similarities in using literary psychology and Jung's psychoanalytic theory, but differ in their literary objects (Akfiningrum, 2021, p. 12).

Mental disorders or mental illness are conditions that affect thoughts, feelings, behaviors, moods, or a combination of these aspects, influencing a person's daily life. In the novel, the main character experiences depression shaped by her family background. This mental condition, which forms the character's personality, reflects real conditions in society. Therefore, this study aims to analyze personality using psychological theory to raise awareness of mental health issues among individuals.

### B. Literary Psychology

The relationship between psychology and literary theory, commonly referred to as literary psychology, is very close. Although they are distinct fields, they can be integrated and interconnected. Essentially, literature is an artistic work created by an author in an imaginative form. Literary psychology is a branch of psychology that examines the relationship between psychology and

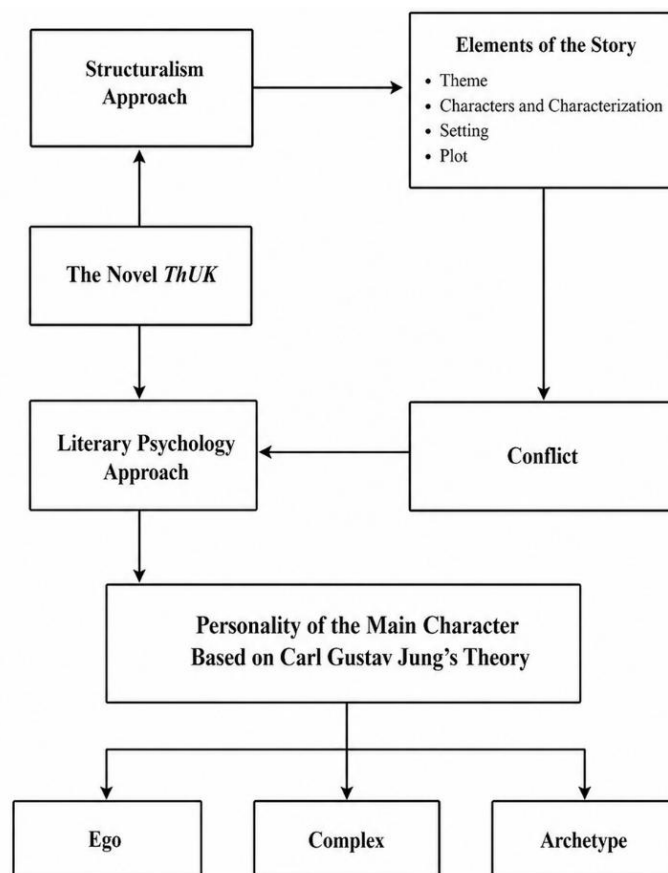
literature, including how literary works influence human psychological conditions.

According to Endraswara, as cited in Minderop, literary psychology is an interdisciplinary field between psychology and literature. Studying literary psychology is essentially the same as studying human beings from an inner perspective (Albertine, 2011, p. 52).

This study employs a literary psychology approach because it focuses on examining human psychological aspects. The researcher uses this approach to explore psychological conflicts within the literary work more deeply. Literary psychology is also linked to personality psychology, which influences individuals' interactions with their environment and others. Therefore, it is important to understand the character's personality and the factors that shape their behavior in order to provide a comprehensive depiction of the character.

### C. Conceptual Framework

The conceptual framework represents a structured outline of the study, illustrating how theories are connected to key factors being analyzed. This research examines the main character in the novel *Tujuh Hari untuk Keshia* by Ingrid Sonya, whose personality is reflected through emotional development, adaptability in social interactions, assertiveness, and independence.



**Figure 1. Conceptual Framework**

The researcher analyzes the structural elements that form the literary work, including theme, plot, characters and characterization, setting, point of view, and moral message. After that, the researcher examines the conflicts within the story to understand how the main character responds to or deals with those conflicts in order to identify the character's personality. From these events, it can be understood how Keshia's behavior and actions are shaped in responding to the situations she faces.

### III. METHODS

#### A. Type of Method

This study employs a descriptive qualitative method using a library research approach. The data are collected through reading and note-taking techniques from various sources, including books, journal articles, and relevant literature. The primary data are obtained from the novel *Tujuh Hari untuk Keshia* by Ingrid Sonya, while secondary data are derived from supporting references related to literary psychology and personality studies. The analysis focuses on understanding the main character's personality using Jung's literary psychology theory, and the findings are presented descriptively.

#### B. Research Setting and Time

This research is a library study that uses data collection methods such as reading and note-taking from the research object; therefore, field observation or direct data collection is not required. The research is conducted by reading books, journals, articles, and other library sources. It is typically carried out at home or in the library to facilitate the research process.

#### C. Research Method and Procedure

According to Moleong, qualitative research aims to understand phenomena experienced by research subjects, such as behavior, perceptions, motivations, actions, and other related aspects (Lexy, 2017, p. 6). To achieve the research objectives, an appropriate method is required. Research methods play an important role in determining the success of a study.

This research employs a descriptive qualitative method. The research procedures are as follows:

1. Selecting the novel to be analyzed and collecting relevant sources, which are then read intensively to identify the main character's personality using Jung's literary psychology approach.
2. Reading and understanding the structure of the novel, while reviewing journal articles related to novel structure, Jung's theory, personality studies, and previous relevant research as references.
3. After analyzing the data, the researcher presents the findings using a descriptive qualitative method.
4. As a library-based study, the data are obtained from books, journal articles, previous research, and other relevant references.

#### D. Data and Data Sources

The data sources in this study consist of primary and secondary data:

##### 1. Primary Data

Primary data are the main data used in this research, obtained from the novel *Tujuh Hari untuk Keshia* by Ingrid Sonya, which serves as the main object of analysis, along with supporting literature related to personality and literary psychology.

## 2. Secondary Data

Secondary data serve as supporting information for the primary data. These include expert opinions, books, journals, and other articles related to personality studies and literary psychology to strengthen the analysis.

## E. Data Collection Techniques

This study is library-based research that collects data from books, journals, previous relevant studies, and other references. Since this is not field research, no direct observation or field data collection is required.

The data collection process involves several techniques. In analyzing the novel, the researcher conducts intensive reading to identify dialogues or narrative passages related to the main character's personality from Jung's literary psychology perspective. The collected data are then selected based on their relevance to the research objectives, organized into tables, and described systematically.

## F. Data Analysis Techniques

Data analysis is a systematic process of collecting, organizing, and interpreting data to produce meaningful information. In this study, data are collected using reading and note-taking techniques. The process begins with a thorough and in-depth reading of the novel *Tujuh Hari untuk Keshia* by Ingrid Sonya. Sentences and phrases relevant to the research are highlighted or marked to facilitate analysis. The data are then recorded, compiled, and described accordingly.

# IV. RESULTS AND DISCUSSION

## A. Results

### 1 Data Description

The data used in this study are derived from the novel *Tujuh Hari untuk Keshia* by Ingrid Sonya as the object of analysis.

#### a. The Novel *Tujuh Hari untuk Keshia* by Ingrid Sonya



Figure 2. The Novel *Tujuh Hari untuk Keshia*

The novel *Tujuh Hari untuk Keshia* by Ingrid Sonya originated from a story published on the Wattpad platform and was officially published on February 4, 2019, by Elex Media Komputindo,

consisting of 456 pages in a softcover format. In addition, the novel was adapted into a film directed by Eman Pradipta in 2025, with several significant changes in the storyline.

The novel tells the story of a 16-year-old teenage girl named Keshia, who grows up without a father and is raised solely by her mother and grandmother. After her grandmother passes away and her mother decides to remarry, Keshia, who is still in her early teenage years, is forced to live with her father because her mother refuses to bring her into her new household. From that point on, Keshia begins her life with her father, Sadewa.

Keshia has no choice but to accept her situation due to financial limitations. Even if she had the means, she would prefer not to live with her biological father, especially given the poor condition of his house, which can hardly be considered livable. In addition, Keshia uses her remaining money to start a small business at school, utilizing her skills to earn income to meet her needs and desires.

Meanwhile, Sadewa is portrayed as someone deeply involved in nightlife due to his profession as a band vocalist. As a result, he is accustomed to living in a chaotic environment with his friends. Before meeting Keshia, Sadewa encounters River, a boy who is going through severe personal struggles caused by family problems. They develop a close relationship, and River sometimes considers Sadewa as a second father.

Due to a particular incident that leaves River in critical condition, Keshia is portrayed as dying but receiving a miracle, while Sadewa is given an opportunity by a figure from another dimension. Therefore, the story can be categorized as fiction that incorporates supernatural and imaginative elements. These elements introduce characters resembling angels who are responsible for death and miraculous events affecting the main character within the narrative conflict.

## **b. Research on the Novel *Tujuh Hari untuk Keshia* by Ingrid Sonya**

The researcher selects the novel *Tujuh Hari untuk Keshia* by Ingrid Sonya as the subject of this study due to its narrative complexity, which makes it a suitable object for literary analysis. The novel contributes to Indonesian literature in terms of theme, language style, and narrative structure. This study analyzes the novel using a literary psychology approach based on Carl Gustav Jung's theory. It is chosen as the object of research to contribute to the development of literary theory and analytical methodology, as Ingrid Sonya's writing style and narrative structure provide valuable insights into writing techniques and authorial creativity.

## **2. The Structure of the Novel *Tujuh Hari untuk Keshia* and the Interrelationship of Its Elements**

The structure of a literary work is formed through structuralism. According to Syuropati and Muhammad, structuralism is a literary criticism approach that adopts an analytical model based on modern linguistic theory, focusing on the intrinsic elements within a text (Syuropati & Muhammad, 2011). Since this study emphasizes a complex yet effective narrative, it is necessary to analyze the structure of the novel *Tujuh Hari untuk Keshia* by Ingrid Sonya to understand the interrelationship among its elements.

### **a. The Structure of the Novel *Tujuh Hari untuk Keshia* by Ingrid Sonya**

Every literary work has its own structure, in which each element is interconnected. Therefore, the structure of the novel discussed in this study includes the following elements:

#### **1) Theme**

The theme of a novel serves as the core idea that conveys the message intended by the author (Sukarismanti et al., 2013, p. 13). As the fundamental concept that underlies a literary work, the theme functions as a guideline in the writing process and is often presented repeatedly in an abstract manner so that its meaning is conveyed implicitly (Punti & Redyanto, 2023, p. 2).

Overall, the major theme of this novel revolves around family relationships, particularly highlighting the differences between individuals, especially between the child—Keshia—and her

father. Based on this main theme, there are also sub-themes that incorporate psychological elements as the central framework of the storyline.

## 2) Characters

Characters refer to the individuals presented in a novel. Most novels include a main character, accompanied by supporting characters. These characters perform actions based on certain motivations (Stanton, 2007, p. 33).

### a) Keshia

Based on the structural analysis of characterization, Keshia is the main character who possesses a firm personality, independence, strong memory, and intense emotional traits, which often make her appear harsh and unfriendly. These characteristics emerge from her family background as a broken-home child who grows up without full parental affection. She experiences the absence of a mother figure and is abandoned by her father since before her birth, as well as becoming a victim of bullying at school.

#### Data 1

*Ada banyak mata yang memperhatikan Keshia sewaktu gadis itu berjalan di selasar penghubung kantin dan koridor utama. Meskipun tidak terang-terangan, Keshia merasa seperti disambut dengan meriah oleh orang-orang di sekitarnya sebab mereka langsung membicarakannya dengan teman sekompot mereka ketika mendapatinya muncul di sekolah. (Inggrid Sonya, 2019: 50)*

The excerpt above describes the main event in which Keshia feels that many eyes are watching and talking about her indirectly, creating an ironic and uncomfortable sense of being “warmly welcomed.” This quotation reveals Keshia’s psychological response to repeated bullying, indicating a distortion of perception caused by past trauma—specifically, her affair with her best friend’s boyfriend—which led to social isolation. In Stanton’s structural framework, this is part of the factual elements of the story that reinforce the theme of mental health.

Keshia’s presence attracts attention that makes her feel uncomfortable because she has experienced a similar situation in the past when she was a victim of bullying, making her highly sensitive to her surroundings. The first time Keshia experienced this was due to her involvement in a relationship with her best friend’s boyfriend, driven by curiosity. According to Jung, to resolve this conflict, Keshia needs to undergo a process of individuation, which involves integrating aspects such as feelings of worthlessness into her consciousness.

### b) Sadewa

Based on the structural analysis of characterization, Sadewa is depicted as a man with a childish and selfish personality, prioritizing personal pleasure over family responsibilities. At the age of 36, he behaves like a teenager, enjoying playing in a band, drinking excessively, and associating with women. He often argues with Keshia over trivial matters such as bills or the TV remote. Sadewa shows little concern for his daughter’s life, viewing Keshia as a bothersome and talkative presence who frequently criticizes his lifestyle while they live together. His ego dominates his behavior, outweighing his sense of empathy, even though he is aware of his daughter’s efforts.

Sadewa is Keshia’s father, who only begins to assume his role as a parent when Keshia is already 16 years old. Although Sadewa is not the main character experiencing conflicts as deeply as Keshia, his presence significantly influences Keshia’s emotional development.

Based on this analysis, it is found that Sadewa’s personality reflects elements of ego, complex, and archetype. This is supported by the following excerpt:

## Data 2

*“Mau sampai kapan lari-larinya?”* (Inggrid Sonya, 2019 : 33)

Sadewa receives criticism from River regarding his tendency to avoid the situation he is facing. Running away or avoiding problems that have already been created is not a solution. This dialogue serves as a trigger for resolution, encouraging Sadewa to confront reality and challenge his ego to stop avoiding his responsibilities.

The dynamics of Sadewa’s personality, based on Carl Gustav Jung’s theory, indicate the function of the ego as the center of consciousness. Through this excerpt, Sadewa demonstrates that his ego functions to recognize conflict, confront reality, and initiate self-reflection.

## c) Saegal/Jack

Based on the structural analysis of characterization, Saegal is portrayed as a mysterious and protective figure, representing a supernatural archetype connected to River’s trauma. His characterization is conveyed through descriptions such as “there are seven black circles” (Inggrid Sonya, 2019, p. 249). Saegal’s appearance facilitates the transformation of Sadewa and Keshia’s fate, placing him within a supernatural dimension that contrasts with the realistic setting of Jakarta, thereby emphasizing the unconscious aspect.

## Data 3

*“Aku bingung, Eyang. Dia target Terakhirku, tapi aku nggak boleh menyebut namanya karena dia keajaiban. Tidak boleh mencatat waktu kematiannya juga. Terus tadi, sebelum mati, dia minta sesuatu yang nggak jelas untuk keajaiban yang dia punya, yang tidak bisa aku penuhi. Lalu, aku harus apa?”* (Inggrid Sonya, 2019 : 238)

The excerpt above indicates that Saegal’s final target, Keshia, is portrayed as a special individual whose last wish is difficult to fulfill. Saegal, as a supernatural element, can be interpreted as a figure similar to an angel of death; however, he plays a benevolent rather than malevolent role. This reflects a complex and impersonal personality that still demonstrates empathy toward Keshia and Sadewa. The deeper significance of this excerpt lies in Saegal’s interaction with other characters, particularly Keshia, who can be considered special due to the miracle she receives. Meanwhile, the figure referred to as “Eyang” in the dialogue functions as a guiding presence within the supernatural dimension of the story. This contributes to the construction of Keshia’s personality as both a victim and a figure full of hope.

Saegal’s dialogue can also be interpreted as representing his role as an angel who escorts death. This excerpt serves as a turning point in the complication stage leading to the climax. Saegal reveals that Keshia is both a miracle and a target of death, yet she is granted a chance for a change of fate through supernatural rules. This ultimately leads to Sadewa’s agreement to a seven-day period of redemption for his failure to fulfill his role as a father.

## d) River

Based on the structural analysis of characterization, River is portrayed as a character who is traumatized by family issues, caring yet emotionally fragile, and also acts as a protective figure.

## Data 4

*Lengkung di bibir River yang baru terbentuk tahu-tahu memudar. Hilang begitu saja saat disadarinya telapak tangan kiri gadis itu luka.* (Inggrid Sonya, 2019 : 54)

The excerpt above indicates a fading sense of happiness caused by the condition of the girl River is observing—Keshia, who is injured. It portrays an emotionally rich moment conveyed

indirectly, as River's smile fades upon noticing the wound on Keshia's hand. The initial analysis highlights this diminishing happiness as a result of his concern for Keshia's condition.

This excerpt provides deeper insight into River's character dynamics as a romantic supporting figure who internalizes empathy, shown through his physical reaction. This contrasts with Keshia as the protagonist, who is vulnerable due to trauma. River's concern for Keshia reflects a parallel trauma, as his own broken-home background makes him more sensitive to others' suffering.

### 3) Plot

Plot is a fundamental element in a novel that is closely related to the progression of the story and cannot be separated from it, as it presents events as its core subject (Burhan, 2013, p. 205). Since this novel belongs to the fiction genre and incorporates supernatural and imaginative elements, it employs a mixed plot structure, combining both forward-moving and flashback sequences.

#### Data 5

*Beberapa bulan sebelumnya....*

*Dua hari lalu Omania meninggal, tapi Diana, mamanya, sudah sibuk dengan wedding organizer, gedung, kebaya, dan tentunya Denis, calon suaminya. (Inggrid Sonya, 2019 : 5)*

The excerpt above illustrates a backward movement in the narrative to several months earlier, functioning as a flashback that depicts a transitional phase in Keshia's life. This occurs when her grandmother's death is followed by her mother, Diana, becoming preoccupied with preparations for her new marriage. The initial analysis has already highlighted this shift to an earlier timeline.

The event described—the death of Keshia's grandmother, followed by Diana's focus on wedding arrangements such as the venue, traditional attire, and her fiancé Denis—results in emotional neglect toward Keshia. This is not merely a simple description; rather, it represents a flashback that deepens the narrative complication. Diana's egoism, in prioritizing her new marriage over Keshia's grief, creates a cycle of emotional neglect.

#### a) Exposition Stage

The novel begins with the introduction of the main characters, Sadewa and Keshia, who are portrayed as having a strained and disharmonious father–daughter relationship.

#### Data 6

*“lo ngapain duduk di sini?” tanya Sadewa dengan nada tak acuh.*

*Tidak ada sahutan, Keshia masih diam dan meringkuk.*

*“Nama lo Keshia? Beneran anak Diana?” lagi, Sadewa bertanya.*

*Keshia masih membisu. Membuat Sadewa semakin geregetan karenanya. (Inggrid Sonya, 2019 : 20)*

The excerpt above describes the introduction of Sadewa and Keshia, which occurs very suddenly and without preparation, causing both characters to feel confused. This moment represents a significant part of the exposition stage in the plot, as it marks the first meeting between Sadewa and Keshia after Diana leaves her at Sadewa's house. The initial analysis has highlighted the abrupt and confusing nature of this introduction.

This excerpt also illustrates the character dynamics, with Sadewa functioning as an initial antagonist who becomes irritated due to his lack of knowledge about Keshia's true identity, while Keshia, as the protagonist, appears passive and defensive.

## b) Rising Action (Conflict Stage)

The conflict between Sadewa and Keshia intensifies due to the lack of established closeness between them, which is further aggravated by differences in opinions and lifestyles.

### Data 7

*“Lo mau jadi cewek murahan, hah? Mau jadi pecun? Mau jadi sampah kayak gue juga?!” bentak Sadewa dengan dua tangan terkepal kuat. “Sekarang jawab sama gue, lo ngapain aja selama ini? Kenapa nggak sekolah?”*

*Keshia bungkam. Dia mulai mengerti arah pembicaraan Sadewa sekarang.*

*“Lo masih anak kecil, Keshia! Lo harusnya sekolah, belajar yang bener, bukannya jadi pelayan —”*

*“JANGAN SOK PEDULI!” Keshia tahu-tahu berteriak. Melengking begitu keras hingga sanggup memotong omongan Sadewa sebelumnya. “JANGAN SOK MARAH! JANGAN SOK PEDULI SAMA GUE!” jerit Keshia lagi. (Inggrid Sonya, 2019: 215-216)*

The excerpt above reveals the moment when Keshia and Sadewa reach the peak of their respective emotions, leading to a heated argument about the lives they are living. This situation depicts an intense confrontation in which Sadewa questions Keshia’s life choices as a waitress, while Keshia responds with suppressed anger. The event involves Sadewa shouting accusations and forcing Keshia to return to school, followed by Keshia’s outburst that interrupts him. This is not merely an ordinary argument; rather, it represents an escalation of conflict arising from their contrasting lifestyles—Sadewa’s chaotic and self-destructive freedom versus Keshia’s struggle for survival as a worker—resulting in an emotional explosion between them.

At this stage, the fragile balance in their undeveloped relationship is shattered by differences in perspective. The excerpt demonstrates both physical and emotional escalation, intensifying the conflict. This is not a static conflict but a progressive one, as Sadewa’s accusations provoke Keshia’s reaction, creating layered tensions that prepare the narrative for the climax.

## c) Complication Stage

At this stage, an event occurs that makes Sadewa realize how important Keshia is—his daughter whom he had never truly made happy during her life.

### Data 8

*Tuhan tidak mungkin sekejam ini. Tidak, Tuhan tidak pernah sekejam ini. Jadi, Sadewa tidak percaya. Sadewa tidak percaya bila Keshia sudah tiada.*

*“Keshia!” rintih Sadewa sambil menepuk-nepuk pipi Keshia yang kini terbujur kaku di tempat tidur rumah sakit. “Keshia bangun! Bangun!”*

*Dengan tangan gemetar, Sadewa mengguncang-guncang tubuh Keshia. Dia lalu berusaha memompa dada anak itu. Berkali-kali.*

*“Pak, maaf. Anak Bapak sudah meninggal,” ujar seorang dokter yang langsung dibungkan Sadewa dengan bentakan keras. (Inggrid Sonya, 2019 : 240)*

The excerpt above represents Sadewa’s lament during the event that leads to Keshia’s death, as he pleads and hopes for her to come back to life. The event portrays Sadewa’s refusal to accept Keshia’s death, followed by his physical attempt to resuscitate her and his outburst toward the doctor.

This is not an ordinary expression of grief; rather, it signifies Sadewa's realization of his failure to make Keshia happy, which triggers the narrative complication and leads toward a supernatural turn in the story.

The lamentation and physical effort indicate an escalation that complicates the narrative by introducing a spiritual dimension, shifting the plot from realism toward light fantasy. Structurally, this stage builds the complication by adding layers—from physical loss to moral awareness—thereby preparing the climax centered on Sadewa's sacrifice.

#### d) Character Development Stage

Throughout the story, both Sadewa and Keshia undergo significant character development. Sadewa learns to understand Keshia, while Keshia learns to forgive Sadewa.

##### Data 9

*“Jangan masak mi!” seru Sadewa sambil mematikan kompor. “Gue beli pecel lele di depan aja. Lo tunggu sini.” (Inggrid Sonya, 2019 : 254)*

*Mulai hari ini. harus sarapan. Jangan makan pakai mi instan lagi. Nggak sehat! (Inggrid Sonya, 2019 : 260)*

The excerpt illustrates Sadewa's character development, as he begins to pay attention to Keshia's dietary habits in an effort to encourage her to adopt a healthier lifestyle. This marks an important stage in character development, as Sadewa demonstrates a significant transformation from being indifferent and neglectful to becoming a father who genuinely cares about Keshia's health and well-being.

Although the excerpt focuses more on Sadewa, Keshia also undergoes development through acceptance, particularly by learning to forgive. The plot structure shows that she no longer resists as she did in the earlier conflict stage; instead, she allows Sadewa to take control, signaling the beginning of the restoration of their relationship. This reflects a pattern of mutual development—Sadewa learns to understand, while Keshia learns to forgive—enriching the character development stage as a bridge toward an initially tragic but ultimately hopeful resolution.

#### e) Climax (Turning Point)

The climax of the novel occurs when Sadewa and Keshia finally reach a deeper understanding of each other. However, the reality they face forces Keshia and those around her to accept the bitter fate that befalls Sadewa.

##### Data 10

*Keshia tak kuasa menyembunyikan senyumnya. Mengingat lirik lagu yang dibawakan Sadewa untuknya tadi malam, mendadak membuat dirinya kembali tenteram. “Bagus. Makasih ya, Yah! (Inggrid Sonya, 2019 : 334)*

*Mulai dari hari ini, besok, terus besoknya lagi, sampai seterusnya... Keshia mau punya ayah. Keshia mau manggil ‘Ayah’ kapan pun Keshia mau.” (Inggrid Sonya, 2019 : 336)*

The excerpt above represents the turning point, resulting from Sadewa's continuous efforts to give his best for his daughter, which ultimately leads Keshia to accept him as her father. This marks a highly emotional climax-resolution moment, where Keshia fully and sincerely acknowledges Sadewa as her father. The initial analysis highlights this turning point as the outcome of Sadewa's dedication, which softens Keshia and leads her to hope for having a father forever.

Although Sadewa does not appear directly in the excerpt, his presence is implied as an agent of change. His consistent efforts to care for his daughter—including singing a special song for her the night before—successfully move Keshia emotionally. His characterization as a devoted and loving

father is further strengthened, even when conveyed through Keshia's perspective.

All narrative elements work cohesively to convey the theme of sincere acceptance within the family, without unnecessary or contradictory aspects. This makes the ending of the novel an example of an effective and emotionally impactful resolution.

#### **f) Resolution (Ending)**

The novel concludes with a resolution that requires Keshia to undergo a process of accepting the reality of losing Sadewa. However, in the end, she is able to find happiness in her life.

#### **Data 11**

*Citra tersenyum masam. Sejak kepergian ayahnya, Keshia memang jadi seperti orang linglung. (Inggrid Sonya, 2019 : 421)*

*"AYAH! KIPAS ANGINNYA MATI LAGI NIH! BETULIN!"*

*serunya yang seketika membuat Citra terpana. (Inggrid Sonya, 2019 : 425)*

The excerpt illustrates that Keshia develops mental health issues as a result of the emotional impact of losing Sadewa, whom she had come to regard as her father. This forms part of the final resolution stage of the novel following Sadewa's death.

The story concludes with a tragic redemption, in which Sadewa sacrifices himself by taking Keshia's place in death after being granted a seven-day opportunity through supernatural intervention. As a result, Keshia survives but must live with the trauma of losing the father she had only recently found and deeply loved. Citra, as Keshia's friend, becomes a witness to the drastic change in Keshia after this loss. The emotional trigger lies in the contrast: Keshia, who was once strong and outwardly resilient, becomes fragile and unable to function normally.

The emotional complication intensifies, as earlier in the story Keshia learns from Sadewa that it is acceptable to be vulnerable. However, this loss instead renders her emotionally numb or causes a regression into a more severe condition, as she experiences yet another profound loss.

## **V. CONCLUSION**

This study examined university students' attitudes toward and use of AI in critical reading tasks, highlighting a nuanced balance between perceived benefits and emerging concerns. Students generally held positive expectations of AI as a means to support learning and increase accessibility, yet their actual use varied, reflecting differing levels of autonomy and engagement. A key finding was that students tended to treat AI as a supplementary aid rather than an unquestioned authority, indicating an emerging critical stance toward AI-generated feedback. At the same time, the results suggested a risk of over-reliance on AI for cognitively demanding tasks, which may encourage more surface-level engagement with critical reading processes.

Several constraints should be considered when interpreting the findings, particularly given the study's reliance on self-reported data and its specific sample composition. The localized context of this single-institution study, involving 40 English as a Foreign Language learners, limits the generalizability of the findings to broader educational settings or different student populations. Furthermore, the qualitative methodology, while providing rich insights into individual perceptions and experiences, does not permit the statistical inference necessary to establish causal relationships or quantify the prevalence of certain attitudes or behaviors across a larger demographic. Moreover, the absence of a control group that did not utilize AI tools prevents a direct comparison of learning outcomes, making it difficult to definitively isolate the impact of AI on critical reading skills.

The study contributes to current scholarship by offering context-specific insights from 40 English as a Foreign Language learners and by foregrounding how AI tools are negotiated in practice, rather than simply adopted. While these findings are limited by the small, single-institution sample

and reliance on self-reported perceptions, they underscore the need to design AI-supported literacy interventions that foster critical engagement rather than dependence. Future work with larger and more diverse samples, and with designs that compare AI-supported and non-AI-supported reading, is needed to clarify the longer-term impact of AI on critical reading development and inform responsible integration in higher education.

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The authors declare that there is no conflict of interest.

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